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Bradley Keith Johnston

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**Encomium**

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**Encomium**

**by**

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**Thesis**

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

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for the Degree of

**Master of Music**

**The University of Texas at Austin**

**December 2010**

## **Dedication**

Dedicated to Jane Allen Ritter and all those that she taught over her 50 plus year tenure as a performer and teacher.

## **Acknowledgements**

This piece was commissioned by the family of Jane Allen Ritter and premiered in Manistee, Michigan. I'd like to thank Jim for the commission and all that helped me during the creation of this music. I especially thank Rob Deemer for conducting and gathering the ensemble for the Austin premier. Soloist Ben Allred's performance was spectacular and influenced some rewrites to make this the final version. Thanks to all.

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## **Abstract**

## **Encomium**

Bradley Keith Johnston, MMusic  
The University of Texas at Austin, 2010

Supervisor: Donald Grantham

Encomium celebrates the life and contribution of Pianist and Master Teacher Jane Allen Ritter. She is mine and so many others musical mother.

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*Commissioned by the family of Jane Allen Ritter*

# *Encomium*

*Dedicated to our teacher, Jane Allen*

Adagio ♩ = 60

Piano

Solo Violin

Adagio ♩ = 60

Violin I

Violin II

Viola

Cello

Double Bass

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5

Pno.

S.Vln. *dolce*  
*p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*legato*  
*p poco cresc.*

*legato*  
*p poco cresc.*

14

Pno.

*gently lulling*  
*mp*

**A**

S.Vln. *subito mp*

Vln. I

Vln. II *n.* *pp*

Vla. *n.* *pp*

Vc. *n.* *pp*

D.B. *n.* *pp*

23

Pno.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Pno.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

*pp* *poco cresc.*

*legato*

*pp* *poco cresc.*

*legato*

*pp* *poco cresc.*

*legato*

*pp* *poco cresc.*

*pp* *dim.*

*subito* *mf* *sostenuto*

*pizz.* *pp*

*pizz.* *pp*

*pizz.* *pp*

*pizz.* *pp*

*arco* *subito* *p*

*arco* *subito* *p*

*arco* *subito* *p*

*arco* *subito* *p*

*arco* *subito* *p*

*arco* *subito* *p*

36 *accel.* *cresc.* **B** Facetiously  $\text{♩} = 192$

Pno.

S.Vln.

Vln. I *accel.* Facetiously  $\text{♩} = 192$  *pizz.* *f*

Vln. II *pizz.* *f*

Vla.

Vc. *pizz.* *f*

D.B. *pizz.* *f*

42

Pno.

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

48

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

53

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**C** Whimsically

*ff*

Whimsically

*ff*

*ff*

*ff*

*arco secco*

*ff*

58

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

63

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**D**

The musical score is divided into two systems. The first system contains measures 73 through 77. The second system contains measures 78 through 82. The instruments are arranged in a standard orchestral layout: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**Measure 73:** Pno. begins with a treble clef, key signature of one sharp (F#), and a bass clef. The right hand has a *subito secco* marking and a *mf* dynamic. The left hand has an *8vb* marking. Vln. I has an *arco* marking and a *f* dynamic. Vln. II, Vla., Vc., and D.B. all have a *f* dynamic.

**Measure 74:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 75:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 76:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 77:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 78:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 79:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 80:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 81:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**Measure 82:** Pno. continues with a rising melodic line. Vln. I has a *f* dynamic. Vln. II, Vla., Vc., and D.B. continue with their respective parts.

**E**

78

Pno.

*fz* *cresc.*

83

Pno.

*fz* *8<sup>va</sup>...* *fz* *8<sup>va</sup>...* *fz* *8<sup>va</sup>...* *dim.*

Vln. I

*arco*

Vln. II

*arco*

Vla.

*arco*

Vc.

*arco*

D.B.

*p dim.*

*p dim.*

*p dim.*

88

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco legato

*p*

pizz.

*p*

pizz.

*p*

*p dim.*

94

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sostenuta

*mf cresc.*

*cresc.*

spic

*mp cresc.*

spic

*mp cresc.*

spic

*mp cresc.*

spic

*mp cresc.*



99

Pno.

*p* gently hulling *dim.*

*Rall.*  $\bullet = 88$

*simile*

Vln. I

*p*

Vln. II

*p*

Vla.

pizz.

*p*

Vc.

pizz.

*p*

D.B.

pizz.

*p*

105

Pno.

**F** Profoundly  $\bullet = 69$

*f* *sostenuto assai*

Vln. I

Vln. II

Vla.

arco

*sub p*

Vc.

arco

*sub p*

D.B.

arco

*sub p*

112 *Accelerando a poco a poco*

Pno. *f* *cresc. a poco a poco*  
*like ringing bells*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*simile*

117

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.





142

Pno.

(8<sup>va</sup>)

subito *p dim.*

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

148

Pno.

(8<sup>va</sup>)

*Accelerando a poco a poco*

S.Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

155 I Propelled  $\text{♩} = 108$

Pno.

*ff*

$\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

D.B.

161

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.



178

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*subito* ***f***

*subito* ***f***

8<sup>va</sup>

183

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(8<sup>va</sup>)



**K**

Pno. *fff* Pronounced

Vln. I

Vln. II

Vla.

Vc.

D.B.

193

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

199 L

Pno. *cresc.* *8va*

Vln. I

Vln. II

Vla. *arco*

Vc. *arco*

D.B.

205

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

211

Pno.

**M** Velocious, transfixed

*fff* *sostenuto assai* *simile*

Vln. I

Vln. II

Vla.

Vc.

D.B.

div. Velocious, transfixed

*fff*

div.

*fff*

arco

*fff*

217

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

223

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

228

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

233

Pno.

*cresc. assai*

Vln. I

div.

*cresc. assai*

Vln. II

div.

*cresc. assai*

Vla.

8

div.

*cresc. assai*

Vc.

*cresc. assai*

D.B.

*cresc. assai*

237

Pno.

Vln. I

*cresc. assai*

Vln. II

*cresc. assai*

Vla.

Vc.

D.B.

241

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

sfz

244

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

sfz

sfz

247

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

musical notation including notes, rests, and dynamic markings such as *sfz* and *ffz*.